

CATALOGUE
OF
A SELECTED PORTION OF
THE RENOWNED COLLECTION
OF
ARMOUR AND WEAPONS,

FORMED BY
ROBERT CURZON (1810-1873) FOURTEENTH
BARON ZOUCHE OF HARYNGWORTH,

Author of "A Visit to the Monasteries in the Levant" (1849),

AND NOW THE PROPERTY OF THE

RIGHT HON. BARONESS ZOUCHE OF HARYNGWORTH.

Parham, Pulborough, Sussex,

INCLUDING

A NUMBER OF FINE PIECES OF GOTHIC ARMOUR; SEVERAL
FINE ITALIAN SALADES OF THE BARBUTA TYPE: TWO FIFTEENTH
CENTURY PAINTED PAGEANT SHIELDS; A SUIT OF ARMOUR
FOR A BOY; PORTIONS OF A VERY FINE SUIT OF FIFTEENTH CENTURY
JOUSTING ARMOUR; INTERESTING SWORDS AND DAGGERS;
CROSS-BOWS & FIRE-ARMS; ORIENTAL ARMOUR & WEAPONS; &c.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE.

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PREFACE.

THE first half of the nineteenth century was the golden age of armour collecting. The romantic movement in literature had begun, the historical novel was the rage, and the vogue of classical antiquities was giving way to a taste for those of the Middle Ages. Mediæval armour and weapons naturally appealed to the imagination which had been stimulated by the glowing descriptions of such works as *Ivanhoe*. Armour came to be regarded as the necessary decoration of what were termed "Baronial Halls," and many great collections were formed in England. It was early in the century that Meyrick began his famous collection, and he was closely followed by Bernard Brocas, who was aided, I believe, by Meyrick's counsels. A little later, Ralph Bernal and Andrew Fountaine included very important armour and arms in their great collections of works of art. Of rather later date were the celebrated collections formed by the Earl of Londesborough and that of the Marquis of Bredalbane. All these collections have been dispersed, but, somewhere about 1840, the Honourable Robert Curzon was forming the very interesting armoury which has remained until now at Parham. The great collection of Sir Richard Wallace, and the smaller one of Sir Noel Paton, were of later formation, and the one now belongs to the Nation and the other to the museum of Edinburgh. So the only one yet existing in private hands is that at Parham, now to be dispersed and the subject of the present catalogue.

Robert Curzon, Baron Zouche of Haryngworth, who was born in 1810, was a man of remarkable and varied talents. An enterprising and adventurous traveller and a good archæologist, he was an enthusiastic searcher for early manuscripts in the monasteries of the East, and his experiences during his wanderings between the years 1833 and 1837 form the subject of one of the most fascinating books of travel ever written, entitled "A Visit to the Monasteries of the Levant," published in 1849. In 1841 he was appointed attaché and secretary to Sir Stratford Canning at the Embassy at Constantinople, and there he found a fertile field for his love for antiquarian research. Two years later he was engaged on a commission for defining the frontier between Turkey and Persia, with his headquarters at Erzeroum. In 1844 he returned to England and ten years later published his "Armenia," recording his impressions of that country. In 1850 he married Emily, daughter of Sir Wilmot Horton, after which he

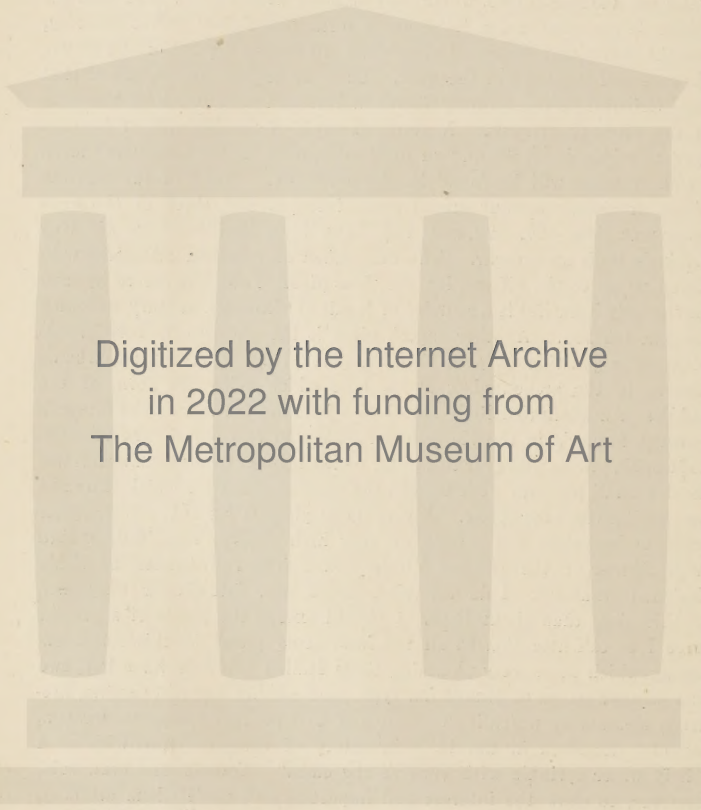
travelled much in Italy, publishing in 1854 his "Account of the most celebrated Libraries in Italy." In 1870 he succeeded to the barony, and in 1873 he died at the age of sixty-three.

At what exact date he began to collect armour I do not know. In a manuscript catalogue of armour at Parham, which still exists, he relates how the greater part of the "Gothic" armour at Parham came from the Imperial armoury in the ancient church of St. Irene at Constantinople. It would appear that the *new* Sultan of Turkey had turned a quantity of armour out of that arsenal, which was taken later by ship to Genoa, where it was sold to a local amateur who, in his turn, ceded some portion to an amateur at Milan. It was from these two collectors that Curzon obtained it. Now this *new* Sultan could only be Abdul Medjid, who came to the throne in 1839, so it is quite possible that the purchases at Genoa and Milan were made in 1840 or a little later. This story of the Genoese cargo of armour was related to me nearly fifty years ago by old Pratt, the well-known dealer in armour, who had had much to do with the formation of the principal collections of his time, among others that at Parham. Indeed it was he who was responsible for the presence in that armoury of a wonderful series of false helmets, now eliminated from the collection, but at that time even such armouries as that of Lord Londesborough and the National one at the Tower were not free from these "duffers." Photographs which I have show that, twenty years ago, the arsenal of St. Irene contained many European swords of the fifteenth century, some Saracenic helmets and weapons, but no European armour. This confirms the story told above, for as all the arms taken by the Turks in their wars with the Christian powers of Europe were deposited there, it must at one time have contained armour as well as weapons.

As the following catalogue contains detailed descriptions of all the pieces, and some of the more important are well illustrated, I need only make a few remarks on the most prominent lots. First and foremost is the very beautiful suit of "Gothic" armour, lot 67. Although all the pieces do not belong to one single suit, and the pauldrons, one cuisse and the sollerets are restorations, the whole effect is harmonious and the outline of the suit very graceful. Italy might suggest itself as the country of its origin. If so, the barbuta-shaped *salade* would be in keeping. In the two sculptured reliefs representing groups of warriors in full armour on the triumphal arch of Alfonso of Aragon at the Castel Nuovo at Naples, erected in 1470, almost all the knights are armed with *salades* of the Venetian type, a form of helmet which is found as early as 1449 on the medal of Alfonso of Aragon by Pisanello. Of course, this suit should have shoes of chain mail, for which the jambs are made, and not long-toed sollerets, which are not found in Italy at the date which may be attributed to the suit. A most peculiar, and I think unique, feature in

the construction of the breastplate is that the three upper pieces of it overlap downwards instead of upwards, as is the case in all other Gothic breastplates with which I am acquainted, in fact it is constructed as a Gothic backplate usually is. Besides the very beautiful salade of this suit, there are three other very interesting ones of Venetian type in the collection. One sold with the suit, lot 71, is remarkable for its marked nasal, another of very beautiful form and fine preservation is lot 196, while yet another, lot 69, which may be some fifteen years later than the others, is remarkable for its graceful form, its original velvet covering, and the charmingly decorated open-work gilt bronze applied on the crown, the ears and the nape of the neck. These tracery ornaments are of that semi Oriental design so often found in Venetian metal-work of the close of the fifteenth century. A grand example of the Flemish or German type of salade is lot 68, and an interesting note on the armourer's mark which it bears will be found in the catalogue. Many of the separate pieces of Gothic armour are of great interest, and three of the most important, lots 190, 192 and 193, have been illustrated in Sir Guy Laking's book on armour. The fine puffed and slashed arm-piece with fluted wings to the elbows, lot 194, is a piece of the utmost rarity, and particularly beautiful is a roundel of a suit of sixteenth century embossed armour, lot 204. Another superb piece is the exceedingly rare breastplate of a jousting harness, forming part of lot 199. A remarkable feature is the arched plate at its base which takes the form of the saddle. An admirable little model of a jousting harness of the fifteenth century, formerly in the Kuppelmayr collection and now in the museum at Munich, proves that over this plate, which is rough from the hammer, was fixed a small placcate with tassets, the screw and nut for which still exist on the Parham breastplate. A very noble piece is lot 201, a breastplate with its backplate and tassets of very high quality, beautifully etched with figures of the Blessed Virgin and Saints and borders of richly designed ornament. I do not think that a later date should be assigned to this piece than about 1510. I should exceed the limits of a preface were I to call attention to all the interesting pieces in this collection, among which are a very charming little Italian half suit for a boy, two fine painted targes of Hungarian type, good saddles, swords, daggers, firearms, etc., among which is an example of that peculiar compound weapon, lot 110, described in the 1547 inventory of arms at Greenwich as a "holy water sprinkle with guns at the ends." Enough has been said, however, to show the interest and importance of the Parham armoury, the last of the great English collections of arms of bygone days that can come into the market.

C. A. DE COSSON.



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FIRST DAY'S SALE.

ORIENTAL ARMOUR AND WEAPONS.

LOT

- Oldman* 1 SWORD. The pommel is curved over; ivory grip, short quillons; the blade is curved; no decoration; in a scabbard of black leather, with steel and silver mounts; the blade is 30 in. long *Persian* 1/16

- Sutton* 2 DAGGER. In silver sheath; pommel decorated with silver-gilt, chiselled into floral design, and set with red jewels and green enamel; there are no quillons, but just above the blade is a band of decoration similar to the pommel; the blade is 11½ in. long, and is probably European, with two channels and lines extending the whole length; round the top of the sheath is a curled filigree design, with leaves filled in with green enamel; the remaining portion of the sheath is decorated with chiselled design of flowers and scroll-like pattern *Persian* 8/10

5

- 3 SHORT SWORD. The hilt, on one side, is covered with design in red coral, on the other chiselled silver; the blade has a deep groove, with gold inscription; the sheath is decorated on one side with red coral, and on the other side with silver similar to the last; there is a red velvet covering to the lower part of the sheath; the blade is 16 in. long *Persian*

Maggis

2

- 4 SWORD. The hilt is covered with green leather, decorated with gold inlay, as are also the quillons; the blade is curved, with inscriptions in gold below the hilt; there are three small panels on the blade, which is 22½ in. in length, also filled with inscriptions; in a green sheath *Persian*

Fenton &c

5 10

- 5 SWORD. Steel grip and knuckle bow, with gold inlay; it has a long curved blade decorated with a number of various animals throughout its whole length; it is in a sheath of chiselled silver *Indian*

Oldman

2 10

- 6 SWORD. The blade is European, of the 17th Century, and is etched with scrolls and flowers; it has been adapted to a Persian hilt; in sheath

Fenton &c

5 15

- 7 SWORD. The hilt is chiselled with leaf and flower ornament, with a figure in the centre of both sides of the grip; the whole has been gilded; the blade is broad and straight, with a serpent in low relief down the middle; on the blade is inscribed the name of the *Sultan Akbar* in gold, within the larger circle; in the smaller one is the name of the maker; near the circle is the date, in bright gold, 1011 (1602 A.D.). Akbar was one of the greatest of the Mogul Emperors, 1542-1605. The fine blade is 2 ft. 5 in. in length *Early 17th Century*

Sutton

3 15

- 8 SWORD, of large size; The pommel is of agate, with silk-bound grip; brass quillons, and long curved blade, decorated with inscriptions in gold, and circles; in sheath, with silver mounts and red cords *Turkish*

Martine

2

- 9 SWORD. Of very similar character; the blade is not decorated; in sheath, with red cords *Turkish*

do

2

- 10 SWORD. It has a gilded hilt, with large disk pommel; a long curved blade, with no decoration; in a red velvet sheath, with brass mounts *Indian*

Knox

1 2

- 11 SWORD. Chased and gilded hilt, with large disk pommel, and curved blade, with no decoration *Indian*

Garble

- | | | | |
|--------------------------|----|--|------|
| <i>Martineau</i> | 12 | SWORD, or very large Knife; steel hilt, with fluted disk pommel; the blade is 1 ft. 10 in. long and 2 $\frac{3}{4}$ in. wide <i>Indian Hill Tribe</i> | 3 10 |
| <i>Corbille</i> | 13 | SWORD, with ivory grip; it has two large studs decorated with gold; the blade is wide, with deep groove on each side, and is decorated with designs in gold; it is 1 ft. 3 $\frac{1}{2}$ in. long; in a sheath covered with crimson velvet on one side; in the side are a small knife and prong, with ivory handles; there are leathers for fastening the weapon to the belt on girdle | 2 10 |
| <i>do</i> | 14 | SWORD, with horn grip and two silver bosses; very wide blade with groove down the centre, and an armourer's mark on both sides; the blade is 1 ft. 4 $\frac{1}{2}$ in. long; it is in a blue velvet sheath | 1 12 |
| <i>Maggs</i> | 15 | SWORD, or long Dagger, with very closely decorated grip; straight blade; the sheath is in the form of an arrow and is decorated exactly as the hilt. It is said to have come from Constantinople <i>Probably Indian</i> | 3 10 |
| <i>Martineau</i> | 16 | A SET OF THREE JAVELINS, in blue velvet sheath or case; all mounted in silver <i>Persian</i> | 3 |
| <i>do</i> | 17 | BATTLE AXE. The surface of the head is decorated with figures of huntsmen in low relief, with gold edging; the handle partly covered with metal decorated with spiral twists <i>Persian</i> | 6 15 |
| <i>Lavis</i> | 18 | BATTLE AXE. The head is decorated with a design in silver; the handle is covered with copper-gilt, chiselled with scrolls and flowers <i>Persian</i> | 4 15 |
| <i>Oldman</i> | 19 | VAMBRACE. Of copper-gilt, with roughly engraved designs and inscriptions | 6 5 |
| <i>Sean</i> | 20 | CHANFRON. Of gilded copper; consisting of three pieces: the face guard and two cheek pieces; the front is decorated with a T, or crutch-like ornament embossed on the forehead; on this is engraved that: "these are part of the things made for the great Emir Yousep"; the whole is padded and lined with leather; the surface engraved with stars and other designs | 21 |
| <i>Yenton & Sons</i> | 21 | CHANFRON. Bright steel; T-shaped ornament on forehead | 2 2 |
| <i>do</i> | 22 | CHANFRON. Of large size, with cheek pieces fastened to front portion by chain-mail; armourer's mark in centre. This is the same mark as that on some Saracenic armour in the Victoria and Albert Museum; there is an upstanding ridge across the forehead | 5 15 |

- 7 10 23 CHANFRON. There are traces of finely engraved designs all over it. *Oldman*
The small side plates are connected by chain-mail; there is the same armourer's mark as on the last
- 4 15 24 CHANFRON. The cheeks are connected by chain-mail; there is an upstanding ridge across the forehead, and the same armourer's mark *Day*
- 8 . 25 CHANFRON. The side-pieces are connected by chain-mail *do*
- 2 5 26 BREASTPLATE, circular in form, fluted with radiating lines; the other plates are connected to it by chain-mail *do*
- 2 5 27 BREASTPLATE, circular, with boss in centre, and groups of radiating flutings; neck pieces and sides joined by chain-mail *Gore*
- 2 15 28 BREASTPLATE, circular, with radiating flutes and inscription in centre; other pieces joined by chain-mail *Day*
- 24 . 29 BREASTPLATE, circular plate in the centre; the neck, sides and shoulders joined together by chain-mail; it is very finely beaten up into rosettes, and inscriptions; these inscriptions are sentences from the Koran; it has been bordered with fringe at some recent time. In Lord Zouche's Catalogue it is stated to have come from the Church of St. Irene at Constantinople, and supposed to have belonged to Sultan Mahomed II *Lawrence*
- 12 10 30 A PAIR OF CHAIN-MAIL DEFENCES FOR THE LEGS, with circular shields on the knees; the ankles are decorated with brass and copper links; every other row of links is rivetted *Dean*
- 1 5 31 CHAIN-MAIL SHIRT. It has leather thongs run through the links at the neck *Fenton & Co*
- 4 . 32 CHAIN-MAIL SHIRT. It has flattish rings, and is fastened together down the front by wire hooks *do*
- 10 . 33 CHANFRON. It is beaten up into bold ridges from the eyes to the nostrils; on the forehead is a cross-like design bossed up in relief, the upper part of which is cut off by an upstanding plate; the points of the ridges and cross are decorated with brass inlay, engraved with inscriptions and scrolls, as are also the embossed diamond ornaments; at the edges are small holes for sewing in the lining *Lawrence*

SWORDS.

- Martineau* 34 RAPIER, small pommel, wired grip, knuckle guard, and long straight quillons; on the inside of the cup guard is a beautiful circular ornament; on the outside a scroll pattern; stamped on the ricasso, twice repeated, is an armourer's mark $\frac{O}{T}$ crowned; the blade is 2 ft. 11 in. long; in the deep groove, near the hilt, is inscribed on one side: CLEMENS-COLL.; on the other IHN · SOLINGEN ·
About the middle of the 17th Century 20
- Brown* 35 SWORD, simple cross hilt, channelled pommel, wire grip, straight quillons, and broad blade with shallow depression, on side of which is a worn mark; the blade is 2 ft. 5 in. in length
This sword is of the type of the 15th Century 15
- de* 36 SWORD, swept hilt, double shell guard, straight flat blade, marked with a rough A
Early 17th Century 2 10
- Fenton & Sons* 37 SWORD, large round pommel, wire grip, simple cross quillons; the pommel and the quillons are encrusted with a silver design of masks and scrolls; in a leather sheath with steel mountings; the blade is 2 ft. 6 in. long
Probably English, about 1600 26
- Salisow* 38 RAPIER. In leather sheath, small round pommel, leather grip; single knuckle guard, decorated with roping, as are the straight quillons; cup guard cut into openwork design of large circles, filled with a star and foliated pattern; the whole of the hilt has been gilded, and a red cloth lining restored; the blade is 3 ft. 1 in. in length, and has an inscription in the depression at the hilt
17th Century 24
- Fenton & Sons* 39 SWORD. It has a negro's head with leaves for head-dress as a pommel, with long wired grip; the quillons chiselled and cut, and of swept form, with two curls down towards the blade, which is straight, with a depression; there are traces of decoration on this blade just below the hilt; it is 2 ft. 8½ in. in length
Early 17th Century 4 10
- [See Illustration. Plate I].
- Martineau* 40 HUNTING SWORD. The grip is restored, swept quillons; turned-up shell guard; the blade is broad, with two large and three smaller depressions; in the centre one is inscribed ANDRIA, and on the other side FARARA; the blade is 1 ft. 11 in. long
End of the 16th Century 1 10
- de* 41 MAIN GAUCHE DAGGER. On the inside, and on the outside of the hand guard, are applied cut steel ornaments; the quillons are long and straight; the blade is 1 ft. 4 in. long
16th Century 8

- 42 MAIN GAUCHE DAGGER. Undecorated hand guard, which is blackened; long straight quillons; the blade is 1 ft. 4 in. long, with a double edge from about the middle to the point

16th Century

- 43 SWORD. A hand and a half, or bastard sword; the pommel is round, with four shallow channels and lines on the top; leather covered swelling grip, with long straight quillons having recurved ends, with design upon them as on the pommel; below the quillons is a circular portion from which comes the long straight blade of square section on which is the wolf of Passau—also used by the makers of Solingen—and known in England as the "fox" mark in brass twice repeated; the blade is 3 ft. 1 in. in length; the sword is in a sheath made of thin wood covered with leather; it still retains its straps and buckles; the lower point of the sheath is broken away; on the grip is a seal in red wax of a shield of arms—a demi fleur-de-lys impaling a fess, with a wheel for a crest

Probably French, 16th Century

- 44 SWORD. Large deeply grooved pommel, wooden grip, simple cross guard with slightly drooping quillons; the blade is straight and broad with strong central ridge, on which is stamped a rough cross on both sides; the blade is 2 ft. 6½ in. length

This is a fine Italian sword of about 1470

* * * The pommel is German and does not belong to the sword.

[See Illustration. Plate I].

- 45 RAPIER. Small ridged pommel with twisted wire grip, knuckle guard and long quillons, decorated with twist and flattened knobs at the ends; the cup guard is pierced into a design of masks, from which flow scrolls ending in flowers and leaves; the blade is 3 ft. 1½ in. long, and has three short grooves near the hilt, in which are a series of the letter M; lower down is a mark—a small cross on both sides; in sheath

Spanish, about 1640

- 46 SWORD, with extending blade; the hilt and grip have a slightly Eastern character; at the pommel are two lions' heads, and the grip has the remains of silver inlay; the quillons are short and bend downwards, with a shell at the side; the blade, which partakes of the nature of a sheath, is hollow, having a spring at the side, which, when pressed, causes the point of the blade to shoot out and lock itself in the two slots near the point; this sheath, or outer blade, is decorated with etched designs of scrolls and dolphins; there are wreaths on both sides, in which are inscriptions:

I A C
O B E I
S E N G
R E I M

when fully extended the blade is 4 ft. 4½ in. long

Probably Italian Late 16th or Early 17th Century

- Yentlow & Sons* 47 RAPIER. grooved pommel, simple knuckle guard, long quillons, cup guard of large shell-like design; the blade is 3 ft. 3 in. in length, and very narrow; it is almost of a square section; the hilt has been washed with gold *About 1640* 7 3
- Robson* 48 DAGGER. A small iron dagger, said to have been found in the river Thames 12 10
- Yentlow & Sons* 49 SWORD. Hand and a half sword; a tube-like pommel, and long grip covered with leather; straight quillons, from which branch loops and rings; at some late period it has been gilded; the blade is broad, and is 3 ft. 6 in. long, with four shallow grooves on both sides; there is an armourer's mark in one of these, also on both sides *Probably German 16th Century* 21
- Yentlow* 50 SWORD. Hand and a half sword; round pommel, wooden grip, cross hilt; the blade is 3 ft. 3½ in. in length, with no decoration or armourer's mark; the hilt is a restoration 4
- Yentlow* 51 SWORD. Hand and a half; large oval pommel, long grip covered with wire; the quillons, slightly drooping, are decorated with deep grooving; the blade is 3 ft. long, and has three grooves along it; it is inscribed on one side:
NO ME ENBAINES SIN HONOR
on the other side:
NO SAQUES SIN RAZON.
surrounded by engraved lines; the hilt has been partly restored *16th Century* 12 10
- Lickfield* 52 SWORD. Hand and a half; pear-shaped pommel and tooled leather covered grip with long straight quillons; the blade is broad with shallow grooves; there is a large mark on both sides, being a cross and interlaced strap-work, also a smaller one resembling the wolf; the blade is 3 ft. 4 in. in length *German Early 16th Century* 12 10
- Robson* 53 SWORD. Hand and a half; the pommel is flat with leather grip; the quillons are slightly drooping, from these branch two loops, the larger one decorated with cording; the blade with central ridge is 3 ft. 1 in. long; there is no mark *German 16th Century* 12 10
- Yentlow & Sons* 54 SWORD. This is a Dutch pillow sword, it has a round black wooden pommel, decorated with brass; the grip is of the same material with spiral brass bands; the quillons, of rich brass design, end in black wooden balls; the blade is 2 ft. long, without decoration or armourer's mark; it is in a sheath with brass mountings *Dutch, about 1650* 3 15

[See Illustration. Plate I].

- 55 SWORD. Round pommel and wooden grip; the quillons are bent downwards at the ends; the broad blade is 2 ft. 6½ in. long; the hilt is a restoration *Brown*
In the style of End of 15th Century

- 56 SWORD. Finely formed pommel, decorated with scale-like ornament; the grip is formed of interlaced strap-work with engraved lines upon it; the swept quillons end in lobes, decorated as the pommel; there is a large loop at the side which is decorated in the same manner; from the middle of the quillons spring three branches, each ending in the same acorn-like lobe; the blade is 2 ft. 10½ in. in length; up near the hilt there is a groove, in which is the inscription: *Lichfield*

S. A. H. A. G. O. M.

this is repeated on the other side, with the wolf mark lower down
German, about 1580

[See Illustration. Plate I].

DEFENSIVE ARMOUR.

- 57 GOTHIC BREASTPLATE. This is made up of three pieces, the lower one of which is a restoration; at the neck and arms there is a turn-over of triangular section; the two holes in the side are for fixing the lance rest *Edwards*
Late 15th Century

- 58 GOTHIC BREASTPLATE. It has large and strong turn-overs at arms and neck of a triangular section; laminated gussets at arms; the lance rest is decorated with brass cross lines; the lower part at the waist is in three lames working on sliding rivets; just below the turn-over at the neck is an armourer's mark; this is a helmet, and lower down a rough circle; the whole surface seems to have been ground smooth at a late period *Polson*

Late 15th or early 16th Century

- 59 GOTHIC BACKPLATE. Consisting of four pieces; and below the waist a garde-de rein of three pieces; it is decorated with deep radiating flutes from waist to shoulder; these flutings in backplates of the 15th century were, no doubt, suggested by the folds in the back of the civil jackets or doublets, which were gathered at the waist and spread out up towards the shoulders; there is a small turn-over round the arms of a triangular section; this backplate has been deeply eaten with rust and repaired, at which time, no doubt, the surface was repolished; round the waist is a narrow cable pattern *Laurence*
15th Century

- 60 BREASTPLATE. This closely fluted armour is known as "Maximilian"; this breastplate is of small size, made perhaps for a youth; it is globose in form, closely fluted and with engraved lines; the turn-over across the neck and round the laminated *Leaton & Co.*

LOT 60—*continued.*

gussets, is of a bold cable pattern, the lower portion has a saw-like edge meeting the upright flutes, and is decorated with four lines going round the waist; it is widely flanged outwards to take the taces, to hold which are two turning pins

German, early 16th Century

- Lance* 61 **GOTHIC BACKPLATE.** This backplate has belonged to a jousting harness; it is decorated with six bands of fluting each formed of three lines; at the shoulders are the sockets for the screws to fasten the steel shoulder straps; these sockets occur also at the sides; one of which is missing; below the waist is the narrow garde-de-rein to which side leathers were attached

Late 15th or early 16th Century

- 20* 62 **BACKPLATE.** Of simple form and there is no decoration; there are three lames to the garde-de-rein; at the sides are two slots through which the strap came to go round the breastplate

16th Century

- Side* 63 **BACKPLATE.** Made of three pieces of heavy plate; the two side portions being fastened by strong hinges to the narrow central piece, which runs from neck to waist; there is a roped border to the arms; below the waist is an scalloped edge with holes for decoration or for holding the lower part of a lining; at the sides are turning pins; studs and rings for securing it to the breastplate and tassets

Late 16th Century

- Plate* 64 **BLACK AND WHITE HALF SUIT.** This consists of helmet, gorget and breastplate

THE HELMET is an open casque with high comb and hinged cheek pieces; the skull is forged from one piece, and is decorated with sunk bands of bright steel and slightly roped border. On the umbril is a roughly made armourer's mark, possibly that of Nuremberg

THE GORGET is from another suit, as the bright bands are raised above the black portions; the front and back are each formed of three pieces with a roped border round the neck; on the inside of the front piece is lightly stamped the letter A. This may possibly be the "Armourers' Company, London," but as a rule the A is crowned

THE BREASTPLATE. This is also from another suit; it has a prominent point or tapul; the gussets are bordered by a bold cable edge, which also runs across the straight-cut top; there are two holes for screwing on the lance rest, which is missing; below the waist are two taces on which are studs for fastening straps to hold the tassets; just below the cable border across the chest are punch marks, and a staple in the centre

German 16th Century

- 65 GORGET. Bright steel with no decoration; the front and back are each made of three pieces; one lame at the back is missing; roped edge round the neck; at one time it may have had espalliers on the shoulders *Lichfield*
16th Century

- 66 HELMET. From a suit of "Maximilian" armour; it is closely fluted over the skull, and has a low comb with roped decoration; on each side of the head are four holes through which passed the aiguillettes or laces for securing the lining; there is also a strap for the same purpose across the forehead on the inside; the vizor and chin piece work upon the same pivot at the side of the head; the vizor is skilfully forged into three prominent ridges with sharp points; this type of vizor is known as the "bellows" vizor; there are two narrow horizontal ocularia and eight smaller openings for breathing; there is a short steel peg for lifting; at the back are three closely fluted gorget lames, decorated with sunken band and cable edge, which is continued round the front of the bevor *German, early 16th Century*

- 67 A SUIT OF GOTHIC ARMOUR. This suit consists of a salade, gorget, breastplate, backplate, pauldrons, rerebrace, elbow cops or coudes, vambraces, and a pair of fine gauntlets, cuisses, with knee cops or genouillères, jambs and sollerets. *Permain*

THE HELMET is an exceedingly fine Italian Salade, of the so-called Barbuta type (the word Barbuta has long been applied to helmets of this type, but authorities differ as to its true meaning: *c.f.* Laking, "European Armour," vol. II, p. 66); this helmet is of fine and graceful form, and forged from one piece; the skull is beautifully moulded in the keel form. In the front, just over the opening for the face, is a beautiful little steel ornament fastened on by a grotesque headed nail, of which there are four others near it; at the back, on the right side, is the stamp, three times repeated, of Milanese type; the crowned mark might be PM or YM, the two others appear to be SE; all round the helmet are holes for fastening the lining and chin strap

THE GORGET is composed of front and back, each consisting of four pieces. The front has flutings radiating from the centre towards the shoulders; the back is fluted down the centre and over the shoulders; round the neck is a turn-over of triangular section; it has been much repaired, and two of the lames in the front are restorations. This gorget belonged to a suit of harness of rather later date than some of the other portions of the suit

THE BREASTPLATE. This is an exceedingly fine one, and of unusual construction; the pieces of which it is composed overlap downwards instead of upwards as is generally the case. There are four pieces; the borders of the upper portion are turned outwards round the neck and arms in a roll of triangular section; the lower edge of this and the two lower pieces are beautifully waved, stamped, and scalloped into open trefoils; down the centre are cut out fleur-de-lys-like ornaments contained in heart-shaped openings; the lower part has a central ridge and gently curves

LOT 67—*continued.*

into the waist and out again to the taces; these are of four plates, each of which has the fleur-de-lys ornament and heart-shaped openings down the middle; at the sides are, on each lame, a group of three flattened heart-shaped openings; the tassets are each made up of five lames working most easily on sliding rivets, with the groups of three heart ornaments on each lame; the lowest edge is decorated with a sunken border; on the upper portion of the breastplate is a clasp for bolt to fasten down the mentonnière or bevor; on the right side is a folding lance rest. The whole is of very fine workmanship

THE BACKPLATE is from another suit, and consists of a very beautiful lower portion fitted to an upper part which does not belong to it; this lower part has graceful flutings radiating from the small of the back upwards towards the shoulders, and down through the lower lames; each of these, of which there are four, are decorated with seven beautifully cut fleurs-de-lys, in the centre of each, and at the sides are groups of three; the lowest lame is fluted down to the edge and over the hips; on each side are small buckles for straps from the breastplate; this backplate has been much repaired; on the inside will be seen the nails to which were fixed the leathers for keeping the various lames in place

THE PAULDRONS are modern restorations

THE ARMS consist of rerebraces with turning joints, elbow cops, or coudes, and vambraces; the elbows have radiating flutings on the rounded joint, and pretty shell-like fluted guards to the bend of the arm; the vambraces have escalloped flutings going round the arm; these arms have been much restored

THE GAUNTLETS are a beautiful pair, of small size; the fingers are missing; one retains part of the thumb; the cuffs are long and pointed and decorated with fluting, with turned-over edge; the edges of some of the lames and knuckle guard are serrated.

THE CUISSES are long and of many pieces; the left being a modern copy; the right is of thin hard steel, having five lames at the top, four of which are narrow and overlap downwards and are of remarkably easy movement, with the cut-out heart-shaped ornament in the centre of each; the lower part is made up of five more pieces, each cut out into five escalloped joints overlapping downwards on each other; the side piece or continuation round the outside of the leg is of like construction; the knee cop is gracefully fluted, and the guard at the bend of the knee is beaten up into shell-like half-circular flutings; the lowest pointed lame ending in a fleur-de-lys is modern; the jambs are well formed, fastening with straps and buckles; over the instep are a series of small holes for fastening on chain mail sollerets

The existing SOLLERETS are modern

The different pieces making up this suit are of the last half of the 15th century

This armour, and the other pieces of Gothic armour, are stated by

Lot 67—*continued.*

Lord Zouche, the collector, to have come from the Church of St. Irene at Constantinople, as ballast for a ship to Genoa, where he purchased them. There seems to have been a great quantity of armour brought by this ship and sold to various collectors and dealers

This suit is illustrated in Mr. J. Starkie Gardner's "Armour in England"

[See Illustrations. Plates II, III and XVI].

- 410
68 SALADE. Of fine form and forged from one piece; the sides come well down round the head and face, along the top is a low comb or keel; the back of the head curves down in a graceful line to the long tail portion; there is a fixed vizor forming part of the helmet in which is the ocularium, below which is a boldly turned out ridge; all along the lower rim the edge is turned outwards; on the left hand side, just below the sight, is the stamp of the fleur-de-lys, and at the extreme point of the tail is another mark, a small crowned p. *James*

We read that on May 11th, 1513, Richard Thyrkyl wrote to king Henry VIII saying that he can find no "harness of the fleur-de-lys in any part of Brabant"; this stamp of the fleur-de-lys was probably a proof mark or one showing high quality. This form of helmet, the salade or salett is, with modifications, the type of helmet mostly worn throughout the greater part of the 15th century. There is a fine example in the Priory Church at Hexham, and another in St. Mary's Hall at Coventry, and others at the Rotunda at Woolwich. A German salade with similar marks is in the Wallace collection (no. 31) 15th Cent.

[See Illustrations. Plates IV and XVI].

- 1300
69 VENETIAN SALADE. A fine salade of the Barbuta type covered with crimson velvet and copper gilt open-work ornament; helmets of this kind were made in Milan and sent in great numbers to Venice where they were covered with the velvet and scroll-work of gilded copper; in the present case this ornament takes the form of cut-open work of foliated design and of a rather Oriental character; the gilded comb breaks into tracery over the top of the helmet and all down the back, which curves out at the neck; on each side of the head are two other pieces of tracery, and at the front over the face is a branching leaf-like ornament; the lower edge is finished off with a gilded rim holding down the velvet; some of the rivets for keeping the gilded copper-work in place are restorations; the lining is wanting. These helmets with a sword were sometimes hung in the hall of a Venetian noble on a carved wooden arm projecting from the wall; this was granted as a particular honour *do*

Italian, about 1480

* * * Mentioned by Sir Guy Laking ("European Armour," vol II, p. 12). The Moorish type of decoration recalled to him the superb salade at Madrid (D. 12, Cat. 1898), made by one of the Negrolis.

[See Illustration. Plate V].

- 70 VENETIAN SALADE. Of similar form to the last; but in this case, 840
Yelow & Loas though the velvet remains the gilded metal ornament is missing. This helmet is interesting; first, as showing how the velvet was shaped to fit the helmet, and sewn on along the lower edge; and secondly, in that it retains its original closely quilted lining, at the sides of which there are the button-hole worked openings for the chain strap to pass from the sides of a helmet.

In the original Parham catalogue, Lord Zouche states that "this helmet belonged to the Venetian Admiral (or Generale di Mare) Antonio Canal, who commanded the Venetian Galleys at the Battle of Negropont, in 1450. He was disgraced by the Government though he won the victory over the Turks; because he kept back one galley which had his only son on board; this helmet, and his sword, hung in the hall of his ancestral palace at Venice, till the year 1850, when they were sold to a painter from whom I purchased the helmet."

Italian, about 1480

- 71 GOTHIC SUIT OF ARMOUR, consisting of Italian salade, gorget, breast-plate, backplate, two pauldrons, long left-hand gauntlet, right 210
Levan vambrace, right gauntlet, cuisses, jambs and sollerets

THE SALADE is of the Barbuta type, and in this instance the part over the forehead is continued downwards into a nasal; there are holes in this for fastening an ornament, which is lost; it may possibly have been covered with velvet at one time; it is forged out of one piece, but has been much repaired; round the head are holes for fixing in the lining and chin strap; there are also a series of holes along the lower edge for sewing in the lining or the covering; on both sides of the skull are the armourer's marks, very similar to those of the Missaglia family—a crowned BA

[See *Illustrations for Salade. Plates VI and XVI*].

THE GORGET is made up of pieces of later periods; the back consists of four pieces, and is fluted in radiating lines down the centre and over the shoulders; the front has four pieces with cable edge round the neck

THE BREASTPLATE. Of good form and constructed of three pieces; the upper portion has strong turn overs at neck and arms, with broad fluting on each breast curving down towards the centre and then under the arms; the lower part, having three fluted lines, rises to a point in the middle, ending in a large fleur-de-lys; a small heart-shaped piece has been riveted on near this; the four taces are modern; the side of the breastplate has been repaired

THE BACKPLATE is constructed of seven pieces, there are four in the upper half and three forming the skirt or garde-de-rein; from the waist rise radiating flutings towards the shoulders; the upper plates are cut into points and scalloped along the edges; round the arms are two broad sunk flutings; the V-shaped piece at the neck is a restoration; below the waist the garde-de-rein has radiating flutings down the centre

Lot 71—*continued.*

THE TWO PAULDRONS, the left-hand GAUNTLET, and RIGHT ARM are modern. THE GAUNTLET now on the right hand is a fine portion of a long Gothic gauntlet, the cuff forming almost a vambrace; it has a turn over for the bend of the arm, and holes to fasten it to the elbow piece, and is in reality a LEFT-HAND GAUNTLET; the lames over the back of the hand work in sliding rivets; the knuckle guard is missing, also the fingers, though part of the thumb remains; the suit is completed with tassets and full legs and sollerets, all of which are modern; there is a chain-mail coat on the figure below the armour

15th Century

- 50 . 72 BREASTPLATE AND BACKPLATE. The breastplate is of large proportions and globose form, curving gracefully into the waist; it is decorated with broadly beaten-up double lines, across the chest, down the centre, at the sides, and round the arms; along the straight cut top is a finely cabled turn-over, this continues round the laminated gussets at the arms; it has a folding lance rest; there are taces of three broad lames, and two large deeply fluted tassets or tuilles; all of which are restorations

THE BACKPLATE is decorated with two double lines in the same manner as the breastplate; the shoulder blades are boldly rounded, and the sides slope gracefully in to a small waist

Probably German, 16th Century

- 155 . 73 HELMET. A close helmet of bright steel and full rounded form; it has a low double comb coming to a sharp point in front; the helmet opens down the sides, and all three parts work upon the same pivot on each temple; the vizor is finely formed, and comes well down on to the chin, where it is fastened by a spring catch; the ocularium is formed of two long slits, below which is a sharp projection, and below this again are many holes for sight and breathing; the lower part is boxed out into a large projection, in which also are many holes; at the back there are three lames for movement of the neck; there are eight holes, in pairs, going across the top of the head for laces to tie in the lining; at the top, between the two low combs the helmet has been repaired; decorated with single engraved lines

Probably German, first half of 16th Century

- 28 . 74 CHAIN MAIL CAPE, sometimes called a "Bishop's mantle," the collar of very closely woven links, with a band of latten links just round the neck; there are also three bands of latten or brass links round the lower edge.

* * There is one of these mantles illustrated in Sir Guy Laking's "European Arms and Armour," vol. II, p. 187.

- 75 A BRIGANDINE. The front and back of a brigandine jacket; these defences are made up of a vast number of small slips of steel, riveted between material; in this case the outer surface is crimson silk and it is lined with canvas; at a late period it has been again lined with red furniture covering; these doublets are of great rarity; in Madrid, there are some with pauldrons and arms constructed in the same manner; at times it is found that each small steel plate is marked with a "proof" stamp. Lord Zouche states in his catalogue, that he brought this particular doublet from Florence 15th Century

- 76 A SUIT OF GOTHIC ARMOUR, consisting of Italian salade, gorget, breastplate, backplate, pauldrons, rerebraces, vambraces, gauntlets, tassets and full legs

THE SALADE mounted with this suit is an exceedingly fine example, though the surface is much eaten with rust, it retains some scraps of the red velvet covering; it is finely forged of one piece, and the line from the crest down the back is very beautiful; there are the usual holes for holding the lining, and at the top is a larger hole for fixing the crest; the sides come down closely round the face. This helmet, though the surface is gone, and all armourer's marks with it, may be ascribed to the Missaglia family

THE GORGET. The front and back of the gorget are each made up of four pieces, with a simple turn-over round the neck; the back portion is finely fluted in radiating lines down the centre and over the shoulders, and no doubt belonged to a later suit

THE BREASTPLATE is formed of four pieces, the lower three rising to points ending in leaf-shaped ornaments in the centre; the four taces are modern; the upper part of the breastplate has very finely worked turn-overs at neck and arms of a triangular section, hollowed out towards the front; there is a folding lance rest, ornamented with a rim of cut steel fleur-de-lys; the sides of this breastplate are somewhat broken away

THE BACKPLATE is constructed of eight pieces; it has the usual radiating flutings from waist to shoulders down the garde-de-rein; the edges are scalloped into sharp points; the lowest plate of the skirt is beautifully and strongly fluted over the hips and down the centre; a few of the plates are restorations. The remaining portions of the suit are all modern 15th Century

- 77 HELMET of bright steel; it has probably been used as a tilting helmet; there is a strong reinforcing piece over the forehead, which shuts down into the bevor; at the lower part of the reinforcing piece are two very narrow slits for sight, this is to avoid splinters of a lance entering the eyes; the upper portion is secured to the bevor by an internal spring catch, also by a hook on the outside; the crown of the helmet is strongly forged from one piece with a low cabled comb; at some period, perhaps for

Lot 77—*continued*.

funeral purposes, a ring has been put through the comb to fix crest or plume; lower down is a plume holder; there are seven holes on each side of the head for lacing in a lining; just below the plume holder is a large hole made with a rough instrument for nailing the helmet to some sort of support, possibly in a church; the chin piece is divided into two parts, hinged at the sides and joining over the chin, being secured by a turning pin; on the inside are strips of canvas for sewing in the edges of the lining

Late 16th Century

Robinson

- 150 | 78 HELMET. This is formed of two fine pieces which do not belong to each other; the front portion is probably an extra—or reinforcing piece, heavy, and strongly made, to be used with a helmet when tilting; round the neck is a roll for fitting against the gorget rim, just above which are holes for fastening the piece on to the helmet; the vizor has a small square door on the left side held together by an internal spring catch; the upper part in which are the apertures for sight, shuts down into the bevor; the piece is decorated everywhere with bands of ornament, consisting of interlaced strap-work and medallions, in which are warriors and cupids; the sunken parts of the decoration are gilded; the back of the skull is part of another helmet; this also is very strongly forged and of one piece; the rather high comb runs down to the back of the neck, where it joins the hollow rim which fits over the gorget; it is decorated with bands of ornament, but of quite a different character from that on the other portion; the decoration consists of circles containing figures, between these are griffins and other fabulous animals; these bands are bordered by narrow foliated scrolls on a gold ground; there is no plume holder

Both these portions are of about the middle of the 16th Century

Lichfield

- 54 | 79 A PAIR OF FINE "MAXIMILIAN" ARMS. They each consist of fluted espallier pauldrons of six pieces, with turning joints to rerebraces; the closely fluted elbow cops have beautiful butterfly guards to the bend of the arm; these, which are also fluted, can be removed and refastened by turning pins; the vambraces are hinged and close over a stud and have been slightly repaired

Probably German, early 16th Century

[See Illustration. Plate XI].

- 210 | 80 A LARGE SHIELD, used perhaps for pageant purposes. It is made of wood bent to go round the body; the left hand side rises high into a sharp point over the shoulder, and then slopes down across to the right; the bottom is rounded; the shield is covered inside and out with parchment covered with gesso; it is painted in diagonal bands of red and yellow, over which is painted a man standing dressed in a blue tabard-like garment, and yellow hose, holding up a mantling from a helm which rests on a shield; on this is painted a sea lion with curled-up tail; this lion is used

Truncen

LOT 80—*continued.*

again as a crest; here and there the painting has been retouched; the arms are those of the Imhoff family of Bâle; on the inside it is painted with black and white interlacing bands and star-like designs; there are the remains of the holdfasts; the shield measures 50 in. to the highest point and 24 in. round the body

Hungarian type, 15th Century

* * There are two similar shields at Vienna, illustrated by Boheim, *cf.* lot 198.

[*See Illustration. Plate VII.*]

- Draw* 81 BREASTPLATE, of bright steel, and of large and globose form; it is made of two pieces, the lower part being a reinforcing piece, and going up in a point in the centre somewhat in the Gothic manner; the turn-over at the neck and gussets is very fine and of a large triangular section; there are traces of five plates, one of which is a restoration 72
Early part of the 16th Century

- do* 82 A PAIR OF FULL LEGS, of bright steel, consisting of cuisses, with hinged side-piece, knee cops and jambs, these last going partly round the leg; the cuisses are in two pieces with fluted lines going up in a point in the centre; the knee cops have embossed ornament and the guards to the bend of the knee have shell-like flutings and sunken borders; above and below are two lames, and below the lowest are pointed plates falling over the front of the jambs to which they are now riveted; these jambs are hinged at the sides and fasten round the leg by strap and buckle; on the instep are slots for turning pins on the sollerets 20
First half of the 16th Century

- Fenton & Sons* 83 A PAIR OF ARMS, of bright steel, each consisting of large rerebraces going partly round the arm, pointed elbow cops with large and finely flanged guards to bend of elbow; the upper portions of these have reinforcing plates over them; there is one lame above and two below each elbow cop; the vambraces open on hinges and are held together by straps and buckles; round the back of each vambrace is an upstanding band of steel riveted at each end; parts of the left arm are restorations, and the right has been repaired; on the flange of the right elbow guard is a crowned armourer's mark; the general form of these arms recalls the harness painted in many Italian pictures 30
Late 15th Century

- Perma* 84 SADDLE, of about the time of King Charles I; it is covered with crimson velvet and sewn into long quilted ridges on the seat and high back; it is decorated everywhere with silver lace and fringe, some of it held in place by rosette-headed nails; below the leather-lined flaps are parts of the stirrup leathers and girth; there are, before and behind, the buckles for holding the other parts of the harness; at the corners of the flaps are large embroidered fleurs-de-lys 26
Early part of the 17th Century

[*See Illustration. Plate VIII.*]

- 85 A PAIR OF JAMES, of good form; they are pierced all over into a diaper pattern *German*
Early 16th Century

- 86 A PAIR OF CHAIN-MAIL SOLLERETS. These are placed on two wooden feet; the mail is arranged in bands with cross pieces, forming squares through which the silk or velvet of the shoes would appear; the toes are covered with beautifully fluted broad toe caps *Laurence*
About 1530

- 87 SADDLE STEEL. This is a cantel of a very fine saddle, of bright steel decorated with etched designs; along the top is a cable border and a scroll design, below this are five large circles divided by scroll work, in the centre circle is a figure of St. George and other figures in the remaining circles; there are remains of gilding *do*
Possibly German, 16th Century

- 88 SADDLE STEEL. This is also a cantel of a saddle; it is decorated with bands of scroll and foliated designs beaten up in relief, in bright steel; the ground between has been blackened *Williams*
16th Century

- 89 A SUIT OF ARMOUR FOR A BOY. This is a little suit of armour for a boy of about seven years old, and consists of close helmet, gorget, breastplate, backplate, pauldrons, rerebraces, elbow cops, vambraces and gauntlets. *Lichfield*

THE HELMET has reinforcing piece over the forehead, in which are cut the ocularia; this piece falls into the bevor, which has holes for breathing. The helmet opens down the sides, and is secured by a clasp and turning-pin; the skull is finely forged of one piece with a comb; at the back is a brass plume-holder; round the neck is the hollow rim which fits over the top of the gorget

THE GORGET consists of back and front, each made of two pieces, with roped turn-over round the neck

THE BREASTPLATE is of peascod form and very solid; it has laminated gussets at the arms, and one plate as tace

THE BACKPLATE is in one piece and fastened to the breastplate by strap and buckles, and is of much thinner steel than the breastplate

THE PAULDRONS come well over the shoulders at the back; in front the right one is cut away to give more freedom of movement to the sword arm; there are circular turning joints to the rerebraces, elbow cops and vambraces; the tassets, which are of six lames, are fastened to the breastplate by straps and buckles. These and the gauntlets are modern

Of North Italian type, later part of the 16th Century

* * * There are boys' suits in most of the great Continental collections, at Madrid, and many in the Ambras collection. Boys began to bear arms at an early age, so that in after life the wearing of armour

LOT 89—*continued*.

became easy. On examination of this little harness it will be seen that it is in no sense of the word a toy; the helmet and breastplate being heavy and strong; the use of armour was part of a boy's education and training. The expression "Learn to bear arms" had a very real meaning.

[See Illustration. Plate IX].

- Dean* 90 A PAIR OF CUISSSES, or armour for the thighs; these are of small proportions, possibly made for a boy; they are decorated with fluting and sunken border; the knee cap has a fluted guard to the bend of the leg, and a plate below it; there are holes in pairs at the edges for fastening in a lining, and for straps to secure the armour to the leg. The right cuisse is a copy, and there is one piece restored in the left *46*
End of the 15th Century

** This left one is illustrated in Sir Guy Laking's "European Arms and Armour," vol. I, p. 175.

- Yentlow & Sons* 91 MORION, with high comb, finely forged from one piece; the rim which has a cable edge is turned up sharply before and behind; there is a plume holder, near which are a few small traces of gilding; the brass rosettes are probably modern; at one side, near the back, the helmet has been repaired; it is decorated all over with etched ornament; on the sides of the skull are circles containing figures, and these again are surrounded by divisions in which are etched trophies of arms and musical instruments; on each side of the comb are more circles in which are crowned heads, supported by winged sphinxes and dragons; along the top of the comb and lower edge is a roped border *4*

End of the 16th Century

- Permain* 92 SADDLE. Parts of which are covered with bone, and design filled in with red and green composition; the seat and back, or cantel, which is formed of two half circles, are covered with leather tooled in lines and circles; the high round pommel is edged with bone, as are the half-circles of the back; the under-part of the saddle is lined with birch bark. Beneath the leather flaps at the side are the slots for the stirrup leathers *32*

Possibly Spanish, the shape of this saddle is that of the 15th Century

[See Illustration. Plate VIII].

- Wichman* 93 SADDLE. Of somewhat similar form; it is painted red and green, with bone inlay round the edges, and is lined with birch bark; the portions which are painted green have a small design in low relief over the surface; there are small rings and narrow straps for securing to other parts of the harness

This saddle is stated to have come from Erzerum in Armenia

- Johnson* 94 CHANFRON. Of Gothic character; the plate is well turned outwards round the edges, and has a bold middle ridge, from which *42*

LOT 94—*continued.*

come seven other ridges or flutes; the end of the nose turns outwards and ends in a point; there are holes all round the border and on the forehead, for securing the lining 15th Century type

- 95 SILVER HELMET. Of small size; somewhat in the form of a jockey's cap; it has a rim which widens out over the eyes; on top of the skull is an engraved feather-like design, and holes for a crest possibly; no marks 17th Century *Edman*

- 96 HALF SUIT OF ARMOUR. A fine suit consisting of helmet, gorget, breastplate, backplate and two full arms *Lichfield*

720
THE HELMET is a closed one, opening down the sides; the vizor is large and beaten up into ridges, suggesting the "bellows" vizor; there are wide apertures for sight, and sixteen smaller holes on the right-hand side for breathing; the skull is beautifully forged having a low comb; at the back of the neck are two lames of easy movement, allowing the head to be thrown back; the helmet is decorated all over with broad bands of etched scroll and foliated design; in the front are two gorget plates; at the back are holes for laces to hold the lining; round the edge, back and front, is an scalloped velvet border

THE GORGET, consists of front and back, the three upper plates of the front are missing; on the shoulders are upright spring catches for securing the pauldrons; it is decorated with bands of the same scroll and foliated design down the front and back and along all edges of the various lames, but is much more worn than the helmet

THE BREASTPLATE is of exceedingly fine workmanship, being bossed out into a full globose form; it curves up and outward to the fine triangular turn-over across the top; there are two laminated gussets at the arms, the left being a poor restoration; on the right side is a folding lance rest; the plate at the waist is, at both sides, cut at a sharp angle in towards the front, below which are four taces; the whole breastplate is beautifully decorated with etched designs; across the top is a broad band divided into three compartments: in the centre one, under a canopy, sits the Virgin with the child Christ on her knee, and small angels over her head holding up a crown; on the left is a figure of St. Antony of Padua; on the right St. Bernard holding a devil by a cord; below this band runs the inscription:

NON · HOMIN · VETIS · EX · EO ·

below this again are three broad bands of the same design of scrolls, going down to the waist; in the centre band is a shield of Italian character, on one side of which is the letter M.; along the edges of each of the taces runs a scroll design, and in the pyramid-like decoration in the centre are the foliated scrolls; the tassets are missing

THE BACKPLATE is well embossed up over the shoulders, and cut straight across the back at the top; there are three plates as

Lot 96—*continued.*

garde-de-rein; it is decorated in exactly the same manner as the breastplate, with the scroll and leaf-like ornament; the broad etched band across the shoulders is divided into compartments containing figures of different saints, St. Christopher in the centre and St. Sebastian and St. Catherine to right and left, amid beautifully etched trees and landscape; at the sides are two bent oval plates to protect the angular gaps at the sides of breast and backplates

THE TWO COMPLETE ARMS consist of espallier pauldrons of six pieces, with circular turning joints on the rerebraces; elbow cops and heart-shaped guards to bend of arm, and vambraces; the two larger plates of the pauldrons at the neck are restorations; all the edges are decorated with the scroll ornament

Probably Italian, early 16th Century

- 97 CABASSET. It is forged from one piece, and rough from the hammer, never having been ground or polished

Late 16th or early 17th Century

- 98 A PAIR OF ELBOW COPS, of fine form, and vambraces 16th Century

- 99 PORTION OF A GOTHIC SOLLERET, retaining part of a spur. It is hinged on one side and fastened on the other by a stud and turning pin

- 100 A VERY HEAVY SKULL-PIECE OF A HELMET. It is made in two pieces; low down at the sides are parts of two hinges. It is possibly part of a siege helmet

- 101 A PAIR OF TORTURE GAUNTLETS. They are each made of four pieces, with locking rings round the wrists; they open on a hinge across the palm of the hand. It is stated in the original catalogue that these gauntlets came from Chester Castle, having been found there during some repairs in 1845

- 102 A CURIOUS FALSE STEEL HAND AND FORE ARM. The back opens with a spring. In the Meyrick collection was a very fine one; it is given by Skelton at Plate LXVII, and was intended to be used with a suit of armour

Probably of the 16th Century

- 103 A VAMBRACE. Fluted on the under side, and joined by hinges

- 104 A TASSET for the left-hand side. It is deeply channelled, and has a cable border along the lower edge 16th Century

- 105 A STEEL SPUR. It is decorated all over with a deeply cut chevron pattern; the rowel is of six points

End of the 16th Century or early 17th Century

516490-10-0

SECOND DAY'S SALE.

CROSS-BOWS AND FIRE-ARMS.

- 106 *10* LOT CROSS-BOW, of large size, and of the type often called a "Genoese" *Brown*
cross-bow; it has a powerful steel bow with cord and stirrup;
the moulinet and pulleys, with the cords for winding, are upon it;
these could be removed and hung at the belt when not in use.
Cross-bows of this sort were made, until a comparatively late
period, for a society of cross-bowmen at Louvain 16th Century
- 107 *44* CROSS-BOW. It is of wood nearly covered with plates of bone, *Dunbar*
which are engraved with a twisted pattern; masks, scrolls and
figures; the steel bow is painted, and has a strong bound cord, it
is ornamented with round tufts of wool; on it is the windlass,
with toothed ratchet and wheel for bending the bow. Bows of
this type were used during part of the 15th Century and early
16th *Probably German; early 16th Century*
- [See Illustration. Plate X].
- 108 *2 5* CROSS-BOW. This is a sporting cross-bow, known as a prodd; It *Fenton & Son*
still retains its cord *Late 17th Century*
- 109 *3* CROSS-BOW. For sporting, with butt like that of a gun; divided *Brown*
cords, and sight; inscribed on lock: "Richardson, Manchester"
English, 18th Century
- 110 *120* A CURIOUS GUN AND CLUB UNITED. The four internal barrels are *Richfield*
covered with wood clamped round with iron bands, in two of
which are spikes; the ends of the barrels are covered by a hinged
plate, in which is a point like a small spear-head; the touch-
holes have sliding wooden covers; it has a long eight-sided shaft,
or handle, on which is a hook to fasten into the belt; in a general
way this weapon recalls a "morning star." In Mr. Charles
Foulkes' book on the Tower Armoury, vol. II, p. 432, a similar
piece is described, 1537, as a "Holy water sprinkle wt. gonnes in
thende"
Probably German, 16th Century

[See Illustration. Plate X].

- 111 A WHEEL-LOCK GUN. Covered with bone and inlaid with graceful designs in black; the barrel is decorated with grooves and scroll-work chiselled in the steel and partly gilt *Early 17th Century*

- 112 GOAT'S-FOOT LEVER, for bending a cross-bow

- 113 A COMPOSITE INSTRUMENT, which comprises a dagger or cleaner, a powder primer, and spanners, for use on a wheel-lock gun
17th Century

- 114 A BEAUTIFULLY DECORATED SPANNER FOR A WHEEL-LOCK GUN; it is also a powder primer, and at the end is a screw-driver; the decoration is finely chiselled into leaves and scrolls; in the centre is a revolving ring to fasten to a buckle or cord
Late 16th Century

- 115 FOUR SHORT BOLTS FOR CROSS-BOWS. These short arrows were usually heavy and feathered with metal

- 116 A PAIR OF LARGE WHEEL-LOCK PISTOLS, inlaid with engraved bone; on the sides are whales and sea-horses; the butt is in the form of a large ball, with silver mountings
Late 16th Century
[See Illustration. Plate X].

- 117 A PAIR OF LONG WHEEL-LOCK PISTOLS; a hammer missing
17th Century

- 118 A SMALL FLINT-LOCK PISTOL. It has engraved brass mounts, and a silver plate on the butt
Late 17th Century

- 119 GUN, FLINT-LOCK. It has five revolving chambers; the name of the maker "Powell" is engraved on the lock-plate, and on the barrel is "Powell, Dublin"

- 120 A WHEEL-LOCK GUN, decorated with plates of engraved bone and cut-out groups of dolphins, masks and figures; on the barrel are two stamp marks of a crowned snake and a shield showing the Nuremberg mark
German, early 17th Century

- 121 A CURIOUS SMALL GUN, all of iron; the stock, when the long hollow tube is raised from it, is a long knife
Possibly Eastern

- 122 A WHEEL-LOCK RIFLE, with a hair trigger; the gun is decorated with engraved bone inlay of sporting subjects, and some large lions; on the lock-plate is etched a bear hunt, and on the circle of the wheel a double-headed eagle
German, about 1620

4 . 123 A GUN. It has a heavy brass barrel; all the wooden part has been painted black, upon which there is a scroll design freely painted in yellow; on each side of the stock, near the barrel, are two gilded shields, having a black eagle charged upon it; on the breast of the eagle is a small shield, gules, a fess sable; the lock is missing
Gentow & Sons
German, 16th Century

2 2 124 A WHEEL-LOCK PISTOL
Windsbury

2 . 125 A FLINT-LOCK GUN. Eastern; it is decorated all over with closely chiselled brass in leaf and scroll ornament, and decorated bands round the barrel
Oldman
Indian

21 . 126 A FLINT-LOCK GUN. Having a long barrel; it opens on a hinge at the lock; the barrel is decorated with engraved escutcheons and gold
Gentow & Sons
Probably French, 18th Century

18 . 127 A WHEEL-LOCK GUN. On the brass barrel of which is the date 1615; the stock is inlaid with engraved bone or ivory; on one side is a fox in full gallop, on the other a bear stealing honey from the stump of a tree, surrounded by angry bees as large as birds
Mackenzie
1615

7 15 128 A FLINT-LOCK GUN, with bayonet; on a scroll on the plate is the name "Capper," and on the barrel is engraved "London"
Williams
English, 18th Century

12 10 129 CARBINE, flint-lock, with folding bayonet; on the lock-plate is engraved the maker's name: D. EGG, "London," and a crowned G. R.
Gentow & Sons
18th Century

12 10 130 WHEEL-LOCK RIFLE, of good workmanship, with engraved brass mountings and trigger guard; the lock-plate is engraved with a sporting scene; the lock is on the left side; on the barrel is the maker's name, MARCUS. ZELNER IN WIENN (of Vienna)
Lichfield
Late 16th Century

7 . 131 MUSKET. Circular revolving lock, inscribed Cochran, Patent, and the maker's name, Redfern and Bentley, Birm^{an}
Gentow & Sons
English

10 . 132 SPORTING GUN. It has brass trigger guard, lock-plate and hammer engraved with stags; it is inscribed IF. REVER-A DRESDE (of Dresden)
Oldman
About 1620

10 R 133 SPORTING GUN, wheel-lock, with bone inlay of stags, foxes, rabbits and other designs; steel mountings
Mackenzie
Early 17th Century

- Litchfield* 134 FLINT-LOCK GUN, with revolving lock, decorated with brass, cut out into scroll design; near the stock is a crowned head 50
- Hackmayer* 135 A SPORTING GUN (Snaphaunce), with bone or ivory inlay, engraved with figure, stag and Tudor rose. It is said that this sort of gun was called a snaphaunce from having been used by some poachers called schnap-hans, or fowl stealers 17th Century 77
- Fenton & Sons* 136 A SMALL WHEEL-LOCK GUN. A plate of bone or ivory on the butt end of the stock is engraved with a man's head; on the lock-plate is a shield-like stamp, with NS. and a mounted man below it; near this is another shield; which appears to be the Nuremberg stamp; on the barrel is a similar stamp with another—a sword between the letters L. H., and on each side a larger L. H. Possibly German, 17th Century 6
- Dunson* 137 A FLINT-LOCK SPORTING GUN. On the lock-plate is the maker's name, D. EGG., under the sun's rays, also a dog and a bird; there are some other stamps on the barrel, with the figure 2 115
- Fenton & Sons* 138 A SNAPHAUNCE SPORTING GUN. All the mountings are steel, boldly cut into scrolls and leaf designs; on the barrel is the name PIERO. F. NCI Possibly Italian 25
- Russell* 139 A SPORTING WHEEL-LOCK GUN. It has elaborately inlaid bone designs throughout its entire length; the lock plate is cut brass-work overlaying steel; part of the barrel is fluted About 1620 1410
- Litchfield* 140 A HEAVY WHEEL-LOCK GUN, deeply carved with sunken ovals and circles throughout its whole length; there are two marks on the barrel and the letter N 17th Century 24
- Williams* 141 LARGE AND HEAVY FLINT-LOCK MUSKET, no decoration and no marks 110
- Fenton & Sons* 142 HEAVY SPORTING WHEEL-LOCK GUN. It is inlaid with plates of engraved bone; the large hammer is etched with grotesque heads, and the lock-plate is engraved with horse and footmen engaged in a bear hunt; the wheel is circled with chiselled brass, and the lower part of the hammer is a large grotesque mask, also in brass; the sight is a small brass frog Early 17th Century 14
- Williams* 143 MUSKET, flint-lock, with bayonet in leather case, with shoulder strap; on the lock is the maker's name: "Capper," and on the barrel, "London" 12

13. 144 SMALL WHEEL-LOCK CARBINE, carved with figures—a lady with hawk on her hand, and a man blowing a horn, with hounds, stag and hare, between scroll designs; on the side of stock is a rampant lion, inlaid in brass, with other ornaments; the lock-plate is etched with a cherub *Lichfield*
Early 17th Century
2. 145 FLINT-LOCK GUN. The butt has silver inlay, and the trigger guard is also of silver; on the lock-plate is the name "Barker" *Russell*
14. 146 A LONG EASTERN FLINT-LOCK GUN. It is most elaborately inlaid with various materials, and the stock is set with jewels *Dean*
Probably Persian
13. 147 A LONG GUN. The barrel is bound with bands of metal, the lock and butt decorated with ivory *Russell*
Arabian
30. 148 A LARGE SPORTING GUN, probably used with a rest; it is elaborately decorated with inlay of coloured mother-o'-pearl and silver-gilt wire; there are figures on horseback and on foot in the costume of the early 17th century, with hounds, boars, stags, hares and foxes, with leaf and fruit ornaments; the barrel is decorated with designs of a somewhat Eastern character, and part of it is worked into a bold scale pattern *Lichfield*
Eastern Europe, 17th Century
- 1/15 149 A LARGE AND HEAVY GUN, of rough and early workmanship; the hook-like projection on the underside is for the purpose of resisting the recoil when this weapon was laid over the parapet of a castle wall and fired with a lighted match *Brown*
- 1/10 150 ANOTHER LARGE AND RUDELY MADE GUN, very similar to the last *Landon & Son*
- 1/10 151 A LARGE GUN OR SMALL CANNON, on a heavy wooden stock *Sonnet*
4. 152 A SMALL CANNON, such as would be used on the walls of a house or town, or on board a ship; all over it are the marks of the hammer, and near the touch-hole is the armourer's mark, a deeply stamped cross; it is socketed into a heavy piece of oak *Leurence*
- 3/10 153 A SMALL CANNON. Very much like the last, and may be described as a "wall piece" *Dean*
21. 154 A BRASS CANNON, of the same early form; it is cast, and is eight-sided; the touch-hole is on the side of the barrel, with a pan, but has no cover; there are two heraldic shields on the barrel, but these are uncharged with any device; the gun is socketed on to a *Gordon & Son*

LOT 154—*continued.*

piece of oak. It is supposed that cannon were first cast in England about the beginning of the 16th century; we read of a payment to John Rutter of London for "hurts and damages by him sustained" when the King's great gun, called the "Basilicus," was cast in 1516. Henry VIII cast cannon in the Tower in 1532

- Bussell* 155 AN EASTERN GUN. The long barrel is bound round with bands, and is partly decorated with a diaper design in low relief; the lock is decorated with open steel-work and rosettes; the end of the lock is ornamented with strips of ivory on the projection at the back 1 1

- Lichfield* 156 A CANNON, of very early type; the gun is a tube, 4 ft. 11 in. long, bound round by a succession of ten bands to strengthen it and prevent it bursting; it is all of wrought-iron. About the centre is a forked swivel, which could be mounted on a wooden base or other carriage, so that it might be turned in various directions. Guns of this kind were used at sea. A wrought-iron breech-loading gun was recovered from the wreck of the "Mary Rose," sunk off Spithead in 1545. This is now at Woolwich. There are also guns of the same construction in the Tower, and in all the great Continental collections 60

- Oldman* 157 GUN, with revolving lock; it has Eastern and German inscriptions on the barrel 3 5

SWORDS AND DAGGERS.

- Fulton & Sons* 158 RAPIER. It has a long oval pommel, wooden grip with long narrow steel bands let into it; the hilt is slightly swept; the knuckle guard divides into three bars, developing into circular bars joining below the ricasso, on both sides of which is a small stamp ^H_o; the blade is long and narrow, with central ridge; it is 3 ft. 2 in. in length 9 10
End of the 16th or early 17th Century

- Pearson* 159 A BEHEADING SWORD. It has a ridged pommel, on which traces of gilding can be seen; the grip is now of wood, on which the twisted wire has been added as a restoration; the quillons are straight and slightly lobed at the ends; the broad blade is 2 ft. 6½ in. long, and of the same width throughout its length, with a rounded point. Up near the quillons, on one side, is engraved a gallows, under which is standing an almost exact portrait of the sword itself; lower down the blade are five circles, in which are etched scenes from The Passion—The Agony in the 31

Lot 159—*continued*.

Garden, The Flagellation, The Crown of Thorns, Christ falling under the Cross, and The Crucifixion. On the other, near the hilt, is engraved the wheel on which criminals were broken; beyond this are five more large circles, containing the Sorrows of the Blessed Virgin, and the Apostles St. Matthew, St. Mark, St. Luke and St. John; just beyond the etching of The Crucifixion is the date 1675 German

[See Illustration. Plate I].

- 1010 160 SWORD. The grip is of wood; the pommel, quillons and knuckle guards are missing; parts of a pistol remain at the side. The blade is very finely engraved with a hunter and large hounds, and animals being hunted amid beautiful scroll-work and trees; on the other side is the same foliated scroll design, with various birds, eagles and owls; all along the pistol barrel is a pattern of quite another character. The blade is 2 ft. 6 in. in length Polison

German, about 1610

- 102 161 SWORD, with cross hilt; the pommel is egg-shaped, encrusted with silver in a beautiful design; the grip is divided into two portions, which are decorated with silver in the same manner; the quillons bend slightly downwards, and are recurved, being also decorated in the same way; the blade is 2 ft. 1 3/4 in. in length, and is inscribed on both sides IOHANNI · IVAN ·, with a small cross lower down; near the hilt is a small stamp—a crowned IM. German

About 1600

[See Illustration. Plate I].

- 510 162 SWORD, swept hilt, double shell guards, straight flat blade, marked with a part of an A; this sword is exactly like lot 36 Bohile

Early 17th Century

- 416 163 SWORD. This gilded hilt is a copy of the fine one in the Ambras collection in Vienna, ascribed to Benevenuto Cellini; the blade is 3 ft. 2 1/2 in. long, with remains of gilding near the hilt; on one side are the letters DF, on the other AH Fenton & Sons

- 715 164 SWORD. This gold hilt is also a copy; one quillon is broken off; the blade is a fine one, being 3 ft. 3 in. long. There are two grooves going nearly the whole length of the blade; it is inscribed ANDREA · FERARA · four times do

16th Century

- 815 165 DAGGER. Flattened spherical pommel, wire grip; the quillons curving downwards; the blade is 11 in. long, and is deeply channelled with grooves, which have small holes and apertures going right through the blade. It was formerly supposed that these pierced blades were to hold poison, but there is not the slightest ground for the theory William

[See Illustration. Plate X].

- 166 DAGGER. It has an oval pommel with indented lines, in which are small traces of gilding; wire grip; swept quillons, with ring at side; the blade is $9\frac{1}{4}$ in. long *About the end of the 16th Century*

- 167 DAGGER. Cylindrical pommel, wire grip; the quillons are straight with a ring at the side; the blade has one long groove, and two short ones, each of these is pierced through the blade
About the end of the 16th Century

[See Illustration. Plate X].

- 168 DAGGER OR KNIFE, in sheath; the grip is made up of small sections of wood inlaid with brass wire and small pins; there is one quillon with a shell as decoration at the end; on the blade, which is 10 in. long, are traces of engraving, and on the back are the letters NODE; in sheath, from which a smaller knife is missing 1686

- 169 DAGGER, ivory grip, small copper guard; the blade is $13\frac{1}{4}$ in. long, with groove the whole length, slightly engraved

Late 17th Century

- 170 SWORD, black wooden grip; the quillons are small with design in pierced work; the blade is slightly curved and is 1 ft. 10 in. long; on each side near the grip is etched a series of lance heads, being on the tops of standards, and above these are figures in Hungarian costume, and above the figures is the inscription VIVAT PANDUR; further along the blade is etched a graceful ornament

17th Century

- 171 HIRSCHFANGER, OR HUNTING KNIFE. It consists of one large broad short knife, and four smaller ones, and a prong; all six in one scabbard, which is covered with tooled leather and strong steel mounts, with a ring at the back to fasten into the belt; the grip of the large knife, and the handles of all the smaller ones are decorated with a very fine inlay of chequer design. Hunting knives of this description are seen on the figures of huntsmen in the 7th and 14th plates of the Triumphs of the Emperor Maximilian. A hunting-sword with hilt of this type is in Vienna ("Bolheim Album... aus der Waffensammlung," vol. I, tafel XII, fig. 7), and there is a sword with similar grip in the Wallace collection (no. 66)

German, about 1520

[See Illustration. Plate I].

- 172 SWORD BLADE. This is probably for hunting; the grip is of wood, and the blade is slightly curved with a groove at the back edge; it is etched with a large sun, moon and stars

- 173 DAGGER, ivory grip, swelling out into a large lobe, small brass quillons; the blade is $10\frac{1}{2}$ in. long; it is in a green sheath with brass mounts

- 41 174 SWORD for hunting; the grip is agate-mounted with a silver mask for pommel; the quillons are short and curved with a mask at the side and a shell curving downwards; at the side of the blade is a small flint-lock pistol; the blade is 1 ft. 8½ in. in length, and is engraved with a pattern of strap design, and hounds hunting the stag and the boar *Lichfield*
17th Century
- 2 175 DAGGER OR KNIFE; the grip is of wood; the blade is of blued steel with golden ornaments; near the grip are engraved the spear heads of standards *Switzerland*
From Eastern Europe, late 17th Century
- 2 10 176 KNIFE, with ivory grip and brass mounts; the blade has a fine wavy surface and a circular brass inlay design near the grip; it is in a green velvet sheath with brass mounts *Swags*
Late 17th Century
- 2 5 177 STILETTO, with spiral pommel and grip, and two small quillons; the blade is of triangular section, and is 6 in. long *Martinez*
End of the 16th or early 17th Century
[See Illustration. Plate I].
- 4 5 178 STILETTO. The pommel is round, decorated with chiselled leaf design; the grip is divided in the centre by lobe and leaf-pattern, above and below; the quillons are small and are decorated as the pommel; the blade is triangular, and is 7 in. long *do*
End of the 16th or early 17th Century
- 2 15 179 STILETTO. Small pommel of spiral pattern as is also the grip; the quillons are short and the blade triangular, being 8 in. long *Fenton & Sons*
End of the 16th Century
[See Illustration. Plate I].
- 5 5 180 STILETTO. The pommel is channelled; the grip divided in the centre by a disk and ornamented above and below by twists; the quillons are small and channelled like the pommel; all of steel; the blade is 7 in. long *do*
End of the 16th Century
[See Illustration. Plate I].
- 3 15 181 STILETTO. The pommel is channelled; the grip is crossed by double twisting deeply cut lines forming small knobs; the quillons are small and decorated as the pommel; the blade has a central ridge on each side, and is 7 in. long *Martinez*
Late 16th or early 17th Century
[See Illustration. Plate I].

- 182 HUNTING KNIFE. The pommel is silver, and the grip is decorated with curling trees; the knuckle guard is a chain: the blade is stamped with the letter and figure H 7, and is 9 in. long; it is in a velvet sheath, with silver mounts; on one is a bear hunt; the centre has a shield of arms and on the point is a stag hunt

Probably German, 18th Century

- 183 A SWORD STICK. The top or pommel of fluted wood is inlaid with silver wire; the grip of twisted silver inlay; the blade is 2 ft. 6 $\frac{3}{4}$ in. long, and has three deep grooves with holes pierced through, three are gilded, and decorated with small scroll ornaments; the stick or sheath is bound at the top by a simple tube, with leaf-like decoration below; the end is also bound with silver and chased

17th Century

DEFENSIVE ARMOUR.

- 184 MORION, with high comb; it is made in two pieces: at the back there is a plume holder; it is decorated with bands of etched design

End of the 16th Century

- 185 STIRRUPS. A pair of brass stirrups, pierced with openwork design; there is a crown at the top where the leathers pass through

17th Century

- 186 A SMALL LEATHER-COVERED SHIELD OR BUCKLER. This was held in the left hand and used for warding off blows and thrusts of an enemy's sword; it is made of wood; in the middle is a hook for carrying it at the belt; at the back is an iron holdfast crossing from corner to corner, and covered with leather for the hand in the centre

End of 16th Century

[See Illustration. Plate I].

- 187 A GOTHIC ESPALLIER PAULDRON. This is for the right arm; it is fluted and channelled; some of the lames just above the rerebrace are restorations

About 1480

- 188 A FINE PAIR OF BRIGHT STEEL ARMS. These consist of pauldrons, of six pieces, with circular turning joint on the rerebrace, elbow cops with guard encircling the bend of the arm, with one lame above and one below the elbow, and vambrace; these arms are decorated everywhere with sunk borders, with engraved double lines at the edges of the different lames, and roped borders; the pauldron for the right shoulder is cut away in front so that the arm should have as much freedom as possible in using the lance or sword; in the left elbow guard is a large hole—this is to fasten

LOT 188—*continued.*

on an extra piece, the pasguard—for tilting; in the front of the left pauldron is a round socket, now filled up with a rivet; this was for screwing on another extra tilting piece at the shoulder; both pauldrons still retain parts of the scalloped edging

About the middle of the 16th Century

189 A GOTHIC SUIT OF ARMOUR. This consists of:—

GORGET, the front and back of which are each constructed of three plates; the edges are slightly embossed, and a simple turn-over round the neck

THE BREASTPLATE is of four pieces, and is of good form; the turn-overs at the neck and round the arms are of triangular section, and are slightly hollowed towards the front; there is a folding lance rest, and buckles on the shoulders; the three lower portions overlap upwards and finish in sharp points; the gentle curve in towards the waist is a beautiful piece of work; there are three taces, and two palettes to guard the armpits; *these are Modern*

THE BACKPLATE does not belong to the breastplate; it is made of two pieces in the upper part, and three below; it is fluted over the shoulder blades, and has a large V-shaped piece let in between the shoulders; at the waist are radiating flutings, but the plates below belong to another backplate, as the flutings do not continue and the plates do not fit well together, as they would, if each had been made for the other; there are nuts and screws at the sides for fastening to the breastplate

There are ESPALLIER PAULDRONS, one of which is a copy, and open elbow cops; these are closely fluted, and have belonged to an early 16th Century suit

The suit is completed with gauntlets, tassets, cuisses, jambs and sollerets, *all of which are Modern*

The breastplate and backplate *about the end of the 15th Century*

190 A GOTHIC ESPALLIER PAULDRON, for the left arm, of bright steel and made of seven pieces; it is beautifully channelled and fluted in various directions, the edges of the various lames being cut out into fleur-de-lys; is joined to rerebrace by rivets; a sunken border runs round the top plate, and along the lower edge of the rerebrace, which has a stud on the inside to hold the leather for the coude or elbow-piece

Probably French, about 1470

* * This pauldron is illustrated in the late Sir Guy Laking's "European Armour and Arms," vol. I, page 217.

[See Illustration. Plate XI].

- 191 A GOTHIC ESPALLIER PAULDRON. This is of five pieces and rerebrace, and for the right arm; it is very finely channelled and fluted, and is cut out into fleur-de-lys and points; it is imperfect where it joins the rerebrace, which is channelled and fluted into a chevron pattern *This is also about 1470*

- 192 COUDE or Elbow-piece for right arm. It is fluted in a broad band across the middle, and along the borders, and is of fine workmanship *Italian, about 1470*

* * This piece is illustrated in the late Sir Guy Laking's "European Armour and Arms," vol. I, page 217.

[See Illustration. Plate XI].

- 193 COUDE, for the left arm. This is of fine form, going out into a sharp point at the back; it has two large flutes across the centre, and is channelled round the edge; there are four holes for arming points, or for large rivets, to hold straps from the rere and vambraces *French, about 1470*

* * This coude is illustrated in the late Sir Guy Laking's "European Armour and Arms," page 217.

[See Illustration. Plate XI].

- 194 COMPLETE RIGHT ARM. This arm consists of rerebrace, elbow cop, and vambrace, and is of that rare type of armour which is puffed and slashed in imitation of the silks and velvets of the civilian costume; this fashion did not last much above twenty years and passed as the civilian dress changed; it was of course absurd to imitate cut and slashed material in weapon-proof steel. There are parts of a fine suit of this description in the Tower, and a perfect suit in the Wallace collection, and many in the great collections abroad; the puffs and slashes were often gilded and coloured; at the bend of the elbow is a fluted butterfly guard *About 1520*

[See Illustration. Plate XI].

- 195 SUIT OF FLUTED ARMOUR, consisting of helmet, gorget, breastplate, backplate, espallier pauldrons, rerebraces, elbow pieces, vambraces and gauntlets, tassets, cuisses, knee cops and jambs, and broad-toed sollerets. Armour of this kind is known as "Maximilian," it being supposed that the emperor and his armourer, the great Conrad Seusenhofer, evolved the style of fluting from the flutings and shell-like ridges of the "Gothic" armour, which was just passing out of fashion; the whole surface of this suit is closely channelled and engraved with flutings and lines

THE HELMET is of large size and closely fluted all over the crown, which is finely forged from one piece; there is no comb; at the back there are three fluted gorget lames, with a sunk border along

LOT 195—*continued.*

the edge of the lowest one; the helmet opens down the sides; the vizor has the ocularia cut in two long openings, below which is a boldly projecting ridge; lower down it is beaten out into a large projection, with upright slits for breathing; there are small holes at the sides of the skull-piece for laces to hold the lining or padded cap in position; the clasp for fastening the helmet together is missing

THE GORGET. The back and front each consist of four pieces, the lowest plate in the front has radiating flutes coming down to a point in the centre; those at the back are beautifully fluted and move over each other with great ease; in the top lame, below the roll, which is done over a wire, and is not roped, are a series of small holes for holding in a lining; parts of the gorget have been restored

THE BREASTPLATE is of full globose form, with a broad turnover of a triangular section across the chest; the two laminated gussets are not a pair, the left being from another suit; there are three plates forming the taces, and tassets of four plates each; most of these plates are restorations; the breastplate is fastened to the back by turning pins at the sides, and straps and buckles on the shoulders; on the right side is a folding lance rest

THE BACKPLATE is very finely formed and beautifully fluted in bands radiating from the waist upwards towards the shoulders; it has a sunk border and fluting across the top and round the arms; below the waist are three plates, two being fluted, the lowest has a broad sunken border and a large roped edge; the two lower plates have belonged to another suit

THE ARMS consist of espallier pauldrons of five plates, with circular turning joints on the rerebraces; the elbow guard is of large proportions and finely made, the vambrace closed with hinge and stud; the whole is decorated with close fluting and sunk borders with a roped edge; there is also a wide roped decoration round the boss of the elbow and the circular turning joint

THE GAUNTLETS are mitten shaped, with short cuffs, closely fluted, and sunk border with roped edge; there are four lames across the back of the hand, and cabled knuckle joint, with five lames covering the fingers; the end one has a sunk border and roped edge

THE LEGS consist of cuisses, with extra piece at the top, each with bold cable edge and wide sunk borders; the knee-cop is of four plates, with large guard to bend of knee, fluted with bold cable edge

THE JAMBS are plain, as is nearly always the case in this type of harness, and of good form

THE SOLLERETS are of eight plates, closely fluted with wide toes, 6 in. broad, with sunk borders and roped edges; parts of this suit are good reproductions

German, about 1515

- 196 SALADE. A very fine Italian Salade, forged entirely from one piece of metal, and of Milanese workmanship; at some time it has been painted, this has preserved the surface; it is large and of very fine form, the line from the keel-like crest sloping beautifully down to the bend of the neck, where it turns boldly outwards; the aperture in front is narrow, the sides coming closely round the face; the edge is turned outwards over a wire, and there are fifteen holes round the head for holding the lining, and two other holes a little lower down for the chin straps; there are also a series of small holes all round the edge for sewing in the lower edge of the lining, or perhaps the outer covering of velvet; at the top is a large aperture for fixing on the crest; on the right side at the back are the marks possibly of the Missaglia family, twice repeated

Italian; this fine helmet was probably made about the year 1470

[See Illustration. Plate XII].

- 197 A FINE VENETIAN SALADE, of similar form to the last, but of smaller size; at a late period it has been gilded and painted on the inside; the opening in front comes closely round the face, the edge being turned outwards over a wire; there are now rivets in the holes round the head for holding the lining and chin strap; the surface is much rusted, and it has been repaired at the top, but the outline, like all helmets of this type, is dignified and graceful. Probably made by one of the Missaglia family

Italian, about 1470

- 198 SHIELD. A pageant shield; it is of wood, covered with parchment inside and out, which has a covering of gesso; the shield is bent nearly into a half circle to go round the body; the top curves downwards to the "bouche" or notch for the lance to pass through; the outside is painted in a spirited manner with the figures of two men fighting with swords, one of whom has lost his weapon; one figure is dressed in a doublet of dark green, with white hose striped with black, and a red cap, the other in red and yellow, with a shield-like ornament on his back; the background is a dark brown red, surrounded with a white line and red edging; there are remains of holdfasts on the inside; in the lower part is a German shield of arms. The shield measures 2 ft. 3 in. by 9 in.

Hungarian type, 15th Century

[See Illustration. Plate XIII].

- 199 A SUIT OF JOUSTING ARMOUR. Consisting of Breastplate, Backplate, Pauldrons, Elbow Cops, Poldermitton, Mainfaire, Lance-rest, and Queue

The BREASTPLATE is of fine form and very heavy, weighing 16lb. 2oz.; it is very slightly globose in shape, and is, on the

Lot 199—*continued.*

right side, "boxed" out to a square edge, this is to carry the lance-rest and queue, which supported the end of the large tilting lance; there are nine large holes for screws to fix on the rest, and nine in groups of three across the top of the breast to fasten down the lower part of the great tilting helm; just below these are two more holes for tying on the small jousting shield with cords; there are two hinged shoulder-plates, with screw nuts for holding the pauldrons in place; these plates are modern. Below the waist is a narrow plate which broadens out and is arched over for the saddle; in this plate, which is rough from the hammer, are two slots to take straps; there are side flaps of leather, and other straps (one is missing) for holding the cuisses when used; at the sides are large clasps hinged on, with four holes in each for fastening to the backplate; at the waist is a large screw nut; in the centre of the breastplate there has been an alteration; there are nine holes filled up with large rivets; these holes were probably for fixing on another form of helm. There is an armourer's mark, very roughly made, in the centre of the arch over the saddle; the lance-rest is a folding one fixed to the end of the queue; this last is a restoration.

[See Illustration for Breastplate. Plate XIV].

THE BACKPLATE is of much lighter construction, no attack coming from behind; it has sunk borders at neck and arms, at the shoulders are two screws and rosette nuts; also, in the body of the plate on the shoulders, are two buckles; in the lower middle of the back is a square hole; this is to take the end of the long clasp from the back of the helm; the plate below the waist has two strong flaps of leather, with holes for lacing, and two sunk borders at lower edge; screws and nuts at sides for holding breastplate

THE RIGHT ARM consists of pauldron of eight pieces: rerebrace, elbow cop and poldermitton, or large guard to bend of the arm; the back of the pauldron is from a Gothic suit, and is beautifully ridged in large shell-like flutings, and is cut out into fleur-de-lys decoration; from this piece, which is restored in the front, are six closely fluted plates joining the rerebrace by straps and sliding rivets; the rerebrace is modern as is the elbow cop; the large flanged elbow guard has an armourer's mark, an orb and crown, three times repeated; this is an Italian mark

THE LEFT ARM, as far down as the elbow cop, is exactly like the right; the back of the pauldron being from the same fine Gothic suit; the front of this one is also restored; the rerebrace is again modern, also the elbow cop; the mainfaire, or heavy bridle gauntlet, has a separate plate which is fluted and decorated with sunk border, screwed on at the bend of the elbow; the gauntlet is very strong and heavy, and is fluted with engraved lines on the back of the hand; round the edge are three small

Lot 199—*continued*.

marks at intervals : a star, a hunting horn, and chequer pattern ; there is a leather lining inside the band. These suits of jousting harness are now very rare, though they are to be seen in all large collections. The Wallace has a very perfect harness of this sort, and there are others in Paris, Madrid and Vienna

Probably German, end of the 15th Century

- * * This type of harness was never used in the field. It was a gradual development entirely for jousting. In "Freydal," the book in which the tournaments of the reign of the Emperor Maximilian I are drawn and described, are full particulars of its use. This form of harness is also shown in the Tournament roll of Henry VIII in the Herald's College.

- 200 SOCKET, or thigh defence for tilting, to guard the leg from being crushed against the barrier or "tilt," when riding in the joust ; it is decorated with two large groups of fluting and engraved lines ; there is a turn-over of triangular section where it fits round the leg 85

Early 16th Century

- * * In plates 50, 55, 56 of the "Triumphs of Maximilian" somewhat similar sockets are seen on the legs of the tilters.

- 201 BREASTPLATE AND BACKPLATE. These are of large and globose form ; at the neck and round the gussets of the breastplate are large and splendidly made triangular turn-overs ; below the piece at the waist are four plates forming the taces ; the tassets are also of four plates each ; just under the turn-over at the neck is a staple and above it are two holes ; it is beautifully decorated with etching in the School of Dürer, and recalls more particularly the manner of the work of Hans Burgmair, who designed and decorated armour for Coloman Colman ; in the centre is the Blessed Virgin and Child, crowned and surrounded by rays ; on each side of her are St. George and St. Christopher, above these, across the chest, runs a band of fine design full of winged fabulous monsters, cupids with shields and foliated scrolls ; the decoration is carried round the laminated gussets, and there is a wide sunken border at the base of the tassets, in which are trophies of arms, winged monsters blowing trumpets, and scrolls with a triangular finish at the edge ; on the right side are two holes to screw on the lance rest 1040

THE BACKPLATE has triangular turn-overs at neck and arms, and is decorated with three large figures like the breastplate ; in the centre is the Virgin with Christ and St. Anne in her arms, and on each side of her St. Sebastian and St. Barnabas (?) ; across the top and round the arms runs a wide sunken border decorated with fabulous monsters, trophies of arms and foliated scrolls, all beautifully done ; at the sides are two studs for meeting the clasps on the breastplate, which are broken ; below the waist-

Lot 201—*continued*.

piece is one plate of the garde-de-rein, the lower plates of which are missing; no armourer's mark *German, early 16th Century*

[*See Illustration for Breastplate. Plate XV*].

- 202 A GORGET embossed with groups of fighting horsemen; this is the front plate, it has buckles to fasten on at the neck; the brass rivets are a restoration *16th Century*

[*See Illustration. Plate XI*].

- 203 HALF SUIT OF ARMOUR. It is of bright steel and consists of helmet, gorget, breastplate, backplate, espallier pauldrons, full arms and gauntlets

THE HELMET is an open casque or burgonet of good form and workmanship, being forged from one piece, with high comb, fixed umbril and hinged cheek pieces; there is one gorget plate at the back of the neck, and a brass plume holder, sunken borders and roped edges; on the border of the right cheek is stamped XX and the number 81, and on the back of the skull piece is a very much worn armourer's mark

THE GORGET is of large size round the neck, which is roped, and consists of three plates back and front, and small espalliers over the shoulders; it has brass spring catches to secure the arms

THE BREASTPLATE has the tapul ridge down the centre with a prominent point, at the sides are two other ridges, decorated with engraved lines coming to a V-shaped point in front; the laminated gussets at arms have roped turn overs, there is also a roped border across the neck, the taces are of two plates and long tassels of eight plates each joined to breastplate by straps and buckles, roped border at lower edge. Some of the plates are restorations

THE BACKPLATE is from another suit, decorated with sunk lines across back, and down the sides to the small of the back; all edges have roughly made cable border

THE ARMS consist of espallier pauldrons of 5 pieces and circular turning joints on to rerebrace, elbow caps and vambraces; from small details it will be seen that parts of these arms are not a pair. The right vambrace has a cable border round the wrist, and the left a cut cross design; so also on the roll of the turning joints; the roundels with spike at armpits are modern; the elbow cops and guard to bend of arm and vambraces are all decorated with sunk borders

THE GAUNTLETS. The left of which is the larger, have probably belonged to a black and white suit; there are scale fingers, and canvas gloves sewn inside *Later half of the 16th Century*

- 204 A LARGE EMBOSSED ROUNDEL, decorated with a flowing design of oak leaves and acorns; it has a roped edge 126
About 1530

Fenton & Sons
[See Illustration. Plate XI].

- 205 A PAIR OF SILVER-MOUNTED FLINT-LOCK PISTOLS, with gilded scrolls and foliated ornament in high relief; good design and workmanship 415
Probably French, late 17th or early 18th Century

Martineau
[See Illustration. Plate X].

- 206 A SPEAR, long steel head; silver tube below decorated with leaf pattern on shaft 12
Persian

- 207 A SUIT OF BLACK ARMOUR. This is the type of harness used all through the Civil Wars in the 17th Century. It consists of helmet, gorget, breastplate, backplate, pauldrons, full arms, and gauntlets, with long tassets to knee 65

Fenton & Sons
THE HELMET, the skull of which is made of two pieces, has deeply radiating channels from the top; it opens down the sides and is secured when closed by a hook; there is a movable umbril which shuts down over the vizor, in which are cut two large openings for sight; below these are pierced circles for breathing, and a diamond shaped opening at the mouth; plume holder and gorget plates back and front

THE GORGET, of two plates, the other lames round the neck are missing. There is an armourer's mark on the point of the front plate

THE BREASTPLATE has roped turn-over at the neck and arms, with a stamp mark near the neck; at the base of the breastplate are two nuts and screws for securing the long tassets

THE BACKPLATE is of one piece; there is no garde-de-rein; steel shoulder straps to fasten to breastplate. There is a stamp and the number 35, close up at the back of the neck

THE PAULDONS are of seven pieces, with circular turning joints to rerebraces; elbow cops with guard to bend of arm going all round the joint; the vambraces open on hinges

THE GAUNTLETS have bell-shaped cuffs, and knuckle guards; the fingers and thumbs are the only restored portions of this suit

THE TASSETS are of seventeen lames including the knee cop, and are secured to breastplate by screw nuts; this harness ends at the knee, leather boots being worn instead of steel jambs. This suit is a very fair example of its period, but in contrast with some of the earlier work the decay of the armourer's art is very apparent

Early part of the 17th Century

- 208 HELMET. This helmet has at some very recent time been gilded; the skull piece is forged from one piece; it opens down the sides, the vizor and bevor working on the same pivot at the sides, the various pieces when closed being secured by hooks; the small rod for keeping the vizor up when raised is missing; this helmet should be bright steel *Early 17th Century*

- 209 HELMET. This helmet, as the last, has been gilded inside and out; the construction being the same in every way as the last *End of the 16th or early 17th Century*

- 210 TWO FLUTED LAMES, possibly parts of pauldrons

- 211 SADDLE STEELS, on wooden frame

END OF SALE.



Total of Sale

£17,562-9-0



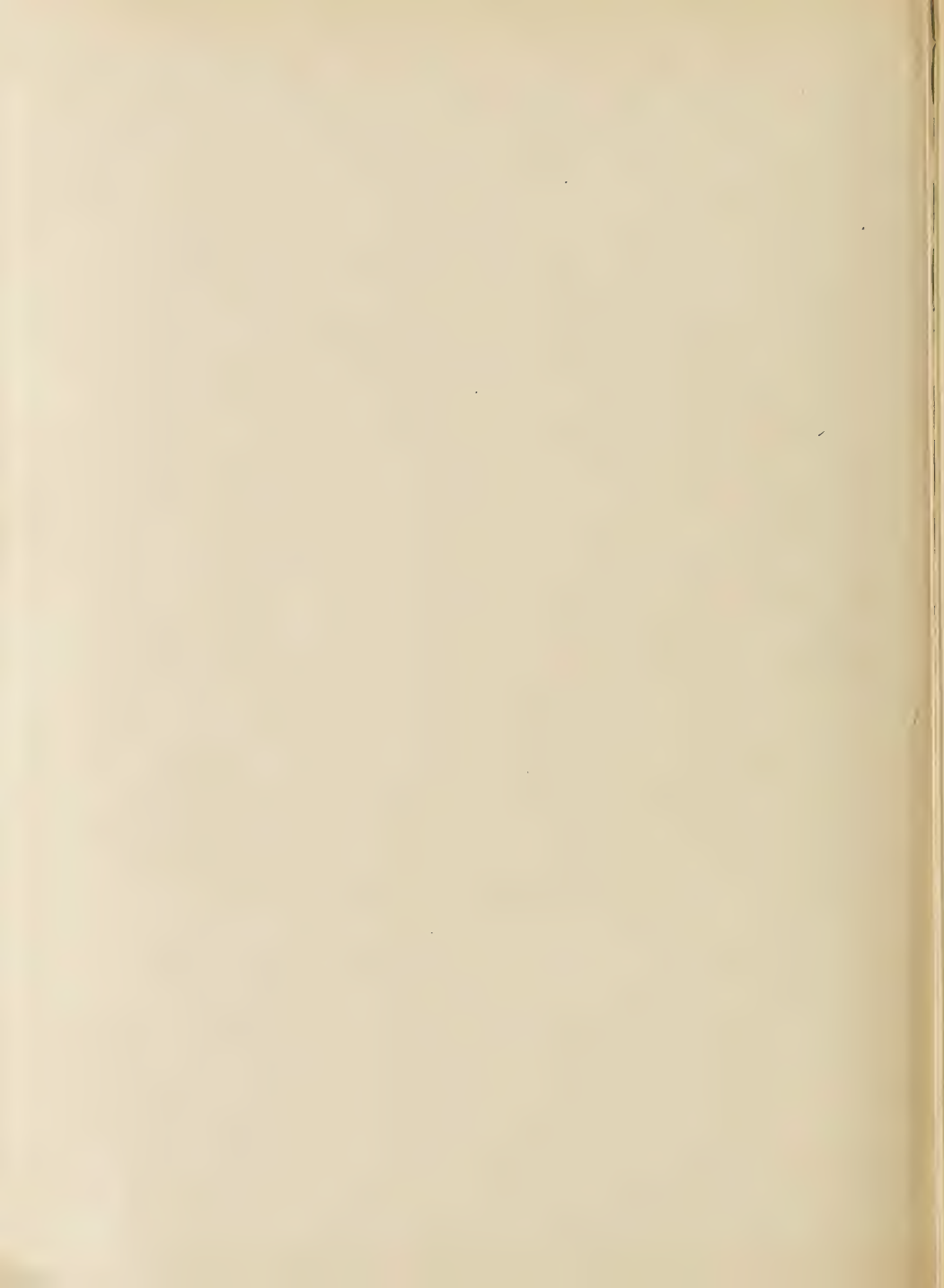




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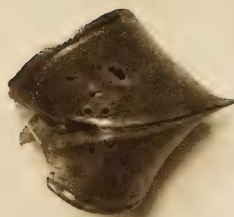


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